

Score

Ruth Portrait: 1. Rag Torn

Topology-cello version

Robert Davidson

(Click track - one bar intro)

$\text{♩} = 120$

Soprano Saxophone

Piano

Violin

Viola

Double Bass

S. Sx.

Pno.

Vln.

Vla.

Bass

11

S. Sx. *mp* *p* sub.

Pno.

Vln. *p* sub.

Vla.

Bass

16

S. Sx. *fp*

Pno. *mp*

Vln. *mf*

Vla.

Bass *mf*

21

S. Sx.

Pno.

Vln.

Vla.

Bass

Measures 21-25. S. Sx. (Soprano Saxophone) has a melodic line starting with a half note, followed by eighth notes, and a crescendo. Pno. (Piano) has a steady eighth-note accompaniment. Vln. (Violin) has a sustained note with a crescendo. Vla. (Viola) has a rhythmic eighth-note pattern. Bass (Double Bass) has a sustained note with a crescendo.

26

S. Sx.

Pno.

Vln.

Vla.

Bass

Measures 26-30. S. Sx. (Soprano Saxophone) has a melodic line with dynamics *mp* and *p sub.* Pno. (Piano) has a steady eighth-note accompaniment. Vln. (Violin) has a sustained note with a crescendo. Vla. (Viola) has a rhythmic eighth-note pattern. Bass (Double Bass) has a sustained note with a crescendo.

31

S. Sax.

Pno.

Vln.

Vla.

Bass

*mp*

*mf*

*mp*

36

S. Sax.

Pno.

Vln.

Vla.

Bass

41

S. Sx.

Pno.

Vln.

Vla.

Bass

*mp*

*mp*

46

Pno.

Bass

52

Pno.

Vln.

Vla.

Bass

*mf*

*mf*

*mf*

*mf*

55

Pno.

55

Vln.

Vla.

Bass

59

S. Sx.

59

Pno.

*p*

59

Vln.

*pp*

Vla.

*pp*

Bass

*f* *p*

63

S. Sx.

*mf*

63

Pno.

63

Vln.

Vla.

Bass

*f*

6

67

Pno.

*pp*

Vln.

*pp*

Vla.

*pp*

Bass

*pp*

8<sup>vb</sup> -

73

S. Sx.

*mp*

Pno.

*mp*

Vln.

*pp*

Vla.

*mp*

*pp*

Bass

79

S. Sx.

*pp*

Pno.

Vln.

Vla.

Bass

85

S. Sx.

*fp*

85

Pno.

*f*

Vln.

*fp*

Vla.

*fp*

Bass

*fp*

92

S. Sx.

*ff* *fp* *ff*

Pno.

92

Vln.

*ff* *fp* *ff*

Vla.

*ff* *fp* *ff*

Bass

*ff* *fp* *ff*

Detailed description: The image shows a musical score for measures 85 to 92. The instruments are S. Sx., Pno., Vln., Vla., and Bass. The key signature has one sharp (F#). Measure 85 starts with a treble clef for S. Sx. and a grand staff for Pno., Vln., Vla., and Bass. S. Sx. has a whole rest followed by a half note G4, quarter note A4, and a half note B4, all marked *fp*. Pno. has a whole rest followed by a half note G2, quarter note A2, and a half note B2, all marked *f*. Vln. has a whole rest followed by a half note G4, quarter note A4, and a half note B4, all marked *fp*. Vla. has a whole rest followed by a half note G3, quarter note A3, and a half note B3, all marked *fp*. Bass has a whole rest followed by a half note G2, quarter note A2, and a half note B2, all marked *fp*. Measure 92 starts with a treble clef for S. Sx. and a grand staff for Pno., Vln., Vla., and Bass. S. Sx. has a whole note G4 marked *ff*, a whole note A4 marked *fp*, and a whole note B4 marked *ff*. Pno. has a whole note G2 marked *ff*, a whole note A2 marked *fp*, and a whole note B2 marked *ff*. Vln. has a whole note G4 marked *ff*, a whole note A4 marked *fp*, and a whole note B4 marked *ff*. Vla. has a whole note G3 marked *ff*, a whole note A3 marked *fp*, and a whole note B3 marked *ff*. Bass has a whole note G2 marked *ff*, a whole note A2 marked *fp*, and a whole note B2 marked *ff*.



# Ruth Portrait: 2. Namun

Topology-cello version

Robert Davidson

$\text{♩} = 134$

Piano

*pp*

*sim.*

Violin

*pp*

Viola

*pp*

Bass

8

Pno.

Vln.

Vla.

Cb.

*pp*

16

Pno.

Vln.

Vla.

Cb.

*mf*

*mf*

# Ruth Portrait: 2. Namun

24

Pno.

24

Vln.

Vla.

Cb.

*p*

Mum learnt, heard all these sto - ries — a - bout chil - dren be - ing ta - ken a - way —

*pp*

29

Pno.

29

Vln.

Vla.

Cb.

Mum learnt, heard all these sto - ries — a - bout chil - dren be - ing ta - ken a - way —

Mum learnt, heard all these sto - ries — a - bout chil - dren be - ing ta - ken a - way —

*pp*

Ruth Portrait: 2. Namun

34

Pno.

34

Mum learnt, heard all these sto - ries a - bout chil - dren be - ing ta - ken a - way and that's

Vln.

Vla.

Cb.

37

Pno.

some thing she did - n't want was for me to be ta - ken a - way from her

37

some thing she did - n't want was for me to be ta - ken a - way from her

Vln.

Vla.

Cb.

40

Pno.

be a - bout fif - ty o - ther mo - thers there be with all small chil - dren and ah,

40

be a - bout fif - ty o - ther mo - thers there be with all small chil - dren and ah,

Vln.

Vla.

# Ruth Portrait: 2. Namun

43

Pno.

she said she no - ticed that e - ven chil - dren of three year old were still suck-in' that na-mun

43

Vln.

43

Vla.

Cb.

she said she no - ticed that e - ven chil - dren of three year old were still suck-in' that na-mun

46

Pno.

on the, on the tit suck-in' that na mun

46

Vln.

46

Vla.

Cb.

on the, on the tit

Ruth Portrait: 2. Namun

51

Pno.

51

Mum learnt, heard all these sto - ries a - bout chil - dren be - ing ta - ken a - way and that's some thing she did - n't want

Vln.

Vla.

Cb.

54

Pno.

54

was for me to be ta ken a - way from her be a - bout fif ty o - ther mo - thers there be with all small

Vln.

Vla.

Cb.

58

Pno.

58

chil - dren and ah, she said she no - ticed that e - ven chil - dren of three year old were still

Vln.

Vla.

Ruth Portrait: 2. Namun

61

Pno.

61

suck in' that na mun

suck in' that na mun

Vln.

Vla.

Cb.

*p esp.*

*p esp.*

68

S. Sx.

68

68

Pno.

Vln.

Vla.

Cb.

*p esp.*

Ruth Portrait: 2. Namun

75

S. Sx.

Pno.

Vln.

Vla.

Cb.

83

S. Sx.

Pno.

*mp*

83

she said she no - ticed that e - ven chil - dren of three year old were still suck-in' that na-mun

Vln.

*mf*

Vla.

*mf*

86

Pno.

86

and she said she sort of won-dered why they were do-ing you know these kids

Vln.

Vla.

Ruth Portrait: 2. Namun

89

Pno.

89

— were so old that was as long as the child — was on — the breast

Vln.

Vla.

92

S. Sx.

92

Pno.

92

they would-n't take them from you

Vln.

Vla.

Cb.



## Ruth Portrait: 2. Namun

S. Sx.

Pno.

Vln.

Vla.

Cb.

98

98

98

98

98

*p*

*pp*

*p*

*pp dim.*

*p*

*pp*

*pp*

*pp*

# Ruth Portrait: 3. I couldn't go near my mother

Score

Revised 1 May 2008  
Topology-cello version

Robert Davidson

(Click track - 2 bars intro)

Energetic, urgent  $\text{♩} = 112$

The musical score is written for Piano, Voice, Violin, Viola, Bass, and Cello. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The tempo is marked as 112 beats per minute, with a quarter note equal to one beat. The score is divided into two systems. The first system includes a 2-bar intro for the piano, followed by the vocal entry. The piano part features a rhythmic pattern of eighth and sixteenth notes. The voice part enters with the lyrics 'Ma tron said to mum one day, ah,'. The string parts (Violin, Viola, Bass, and Cello) provide harmonic support with sustained notes and rhythmic patterns. The second system continues the piano and voice parts, with the voice singing 'we're sending Ruth to school Ma tron said to mum one'. The piano part continues with a similar rhythmic pattern. The string parts continue with sustained notes and rhythmic patterns.

Piano

*mf*

energetic, but not too loud or staccato

Voice

Ma tron said to mum one day, ah,

Violin

*fp*

Viola

*fp*

Bass

*mf*

Pno.

3

we're sending Ruth to school Ma tron said to mum one

Vln.

*fp*

Vla.

*fp*

Cb.

# Ruth Portrait: 3. I couldn't go near my mother

5

Pno.

5

day, ah, we're sen ding Ruth to school

Vln.

*fp*

Vla.

*fp*

Cb.

7

A. Sx.

*fp*

*fp*

*fp*

7

Pno.

*mp*

7

When mum told me the sto ry, you know shewas an ol der la dy then and you know,

Cb.

# Ruth Portrait: 3. I couldn't go near my mother

9

Pno.

Vla.

Cb.

*p*

well in her eigh ties and I could see her mouth qui ve ring and it was

11

Pno.

Vla.

Cb.

*mf*

ve ry pain ful for her to talk a bout it be cause she said "You were on ly four and a

13

Pno.

Vla.

Cb.

*f*

half"

*f*

3

# Ruth Portrait: 3. I couldn't go near my mother

15

A. Sx. *fp* *fp* *fp*

Pno. *mp*

15

When mum told me the sto ry, you know she was an ol der la dy then and you know,

Cb. *mp*

17

Pno. *p*

17

well in her eigh ties and I could see her mouth qui ve ring and it was

Cb. *p*

19

Pno.

19

ve ry pain ful for her to talk a bout it be cause she said "You were on ly four and a

Vla. 3

Cb.

# Ruth Portrait: 3. I couldn't go near my mother

21

A. Sx. *mf* *f*

Pno. *f*

Vla. *half"* *mp* *f*

Cb.

23

A. Sx. *fp*

Pno. *marcato* *mf*

Vln. *f* *sim.*

Vla. *f* *sim.*

Cb. *f* *sim.*

Once you get re moved from your mo ther you get re moved from a no ther sec tion

# Ruth Portrait: 3. I couldn't go near my mother

A. Sx.

25

*mf*

Pno.

25

vi thin vi thin the dor mi tory the thing

Vln.

25

Vla.

25

Cb.

25

Pno.

27

*legato*

*mp*

that hap pened is I re mem ber the first day I came home from school

Vln.

27

Vla.

27

*legato*

*mp*

Cb.

27

*legato*

*mp*

# Ruth Portrait: 3. I couldn't go near my mother

29

Pno.

29

Vla.

Cb.

and I raced up the high steps there was two sto rey place, and I was

31

Pno.

31

Cb.

*mf*

told I could n't go near my mo ther I was

*mf*

35

A. Sx.

35

Pno.

35

Vln.

*p*

*mf* pesante

*p*

told I could n't go near my mo ther

*p*



# Ruth Portrait: 3. I couldn't go near my mother

38

A. Sx.

*mp*

Pno.

38

I was told I could n't go near my mo ther

Vln.

38

40

A. Sx.

*mf*

Pno.

40

told I could n't go near my mo ther told I could n't go near my mo ther

Vln.

40

Vla.

*p*

### Ruth Portrait: 3. I couldn't go near my mother

42

A. Sx.

42

Pno.

42

Vln.

Vla.

told I could n't go near my mother and I think that's when it

The image displays a musical score for the song "The Love Boat". It consists of three staves: a grand piano (Pno.) accompaniment, a vocal melody, and a viola (Vla.) part. The piano part features a steady eighth-note bass line and a more complex treble line with chords and eighth notes. The vocal melody is a simple eighth-note line with lyrics underneath. The viola part is mostly silent, indicated by a whole rest.

**44**

Pno.

hit me that I would not now have a re la tion ship with her

Vla.

46

Pno.

46

and I re mem ber sit ting that night at the lat tice door (they, they di

Vla.

# Ruth Portrait: 3. I couldn't go near my mother

49

Pno.

49

Vla.

52

A. Sx.

Pno.

52

Vla.

Cb.

55

A. Sx.

55

Vla.

Cb.

vi ded us with a lattice wall) and I re mem ber sit ting there and, ah,

wai ting for her to come out and I kept stand ing there, sit ting there

and that was the first time I heard Nan cy call out "is that you, Ru thie?"

*f*

*p*

*fp*

*fp*

# Ruth Portrait: 3. I couldn't go near my mother

57

A. Sx.

*pp* *sfz* *pp* *sfz*

Pno.

*pp* *sfz* *pp* *sfz*

57

3

You get to bed, or you'll get the strap" You get to bed, or you'll get the strap"

Vln.

*ff*

Vla.

pizz. *ff*

Cb.

*ff*

59

A. Sx.

*f*

Pno.

*pp* *f*

59

Get the strap get the strap get the strap get the strap get the strap!

Vln.

Vla.

Cb.

# Ruth Portrait: 3. I couldn't go near my mother

62

A. Sx. *mf*

Pno. *mf*  
energetic, but not too loud or staccato

Ma tron said to mum one day, ah,

Vln. *mf*  
arco

Vla. *fp*

Cb. *mf*

64

A. Sx. *fp*

Pno. *mp*

we're sen ding Ruth to school When mum told me the sto ry, you know

Vln. *fp*

Vla. *fp*

Cb.

# Ruth Portrait: 3. I couldn't go near my mother

66

A. Sx.

*fp* *fp*

Pno.

66

she was an ol der la dy then and you know, well in her eigh ties and I could see

Cb.

68

Pno.

*p*

68

her mouth qui ve ring and it was ve ry pain ful for her to talk a bout it

Cb.

70

Pno.

*f*

70

because she said 'You were only four and a half'

Cb.

# Ruth Portrait: 3. I couldn't go near my mother

73

A. Sx. *fp*

Pno. *mf* marcato

Cb. *f*

Once you get re moved from your mo ther you get re moved from a no ther sec tion

75

A. Sx. *mf*

Pno.

Vln.

Vla.

Cb.

wi thin wi thin the dor mi tory the thing

# Ruth Portrait: 3. I couldn't go near my mother

77

A. Sx.

Pno.

legato

*mp*

that hap pened is I re mem ber the first day I came home from school

Vln.

Vla.

Cb.

79

Pno.

and I raced up the high steps there was two sto rey place, and I was told I could n't go near my mo ther

Vln.

Vla.

Cb.

*p* *f*



# Ruth Portrait: 3. I couldn't go near my mother

82

Pno.

82

*mf* pesante

Vla.

sim.

Cb.

told I could n't go near my mother

88

Pno.

88

Cb.

I was told I could n't go near my mother told I could n't go near my mother

# Ruth Portrait: 3. I couldn't go near my mother

91

A. Sx.

Pno.

Vln.

Vla.

Cb.

*mf*

told I could n't go near my mo ther told I could n't go near my mo ther

94

A. Sx.

Pno.

Vln.

Vla.

Cb.

*f* *mp* *fp* *f*

*f*

I wastold I couldn't gonearmy mo ther.

# Ruth Portrait: 4. Church

Topology-cello version

Robert Davidson

(click track - one bar intro)

♩ = 100

Viola

Bass

Pno. 1

Vln.

Vla.

Cb.

*mf*

*mf*

*mp*

*mf*

*mf*

# Ruth Portrait: 4. Church

12

Pno. 1

Vla.

Cb.

*mp*

16

A. Sx.

Pno. 1

Vln.

Vla.

*f*

20

A. Sx.

Pno. 1

Vln.

Vla.

### Ruth Portrait: 4. Church

25  
A. Sax. *ff*

25  
Pno. 1 *ff* *mf*

25  
Vln. *ff* *mf*

25  
Vla. *ff* *mf*

29

A. Sax.

*p* *ff*

29

Pno. 1

*p* *ff* *pp*

29

Vln.

*p* *ff*

29

Vla.

*p* *ff*

### Ruth Portrait: 4. Church

**Karl F. Orff: 4. Church**

A. Sx.

Pno. I

Vln.

Vla.

Cb.

legato, misterioso

sul. III

legato, misterioso

38

A. Sax.

38

Pno. 1

38

Vln.

38

Vla.

38

Cb.

mf

mf

sul. III

sul. III

sul. IV

mf

Provisio solo

B7

# Ruth Portrait: 4. Church

42

A/B B7 A/B B7 A/B B7

A. Sx.

Vln.

Vla.

Cb.

45

A/B B7 A/B B7 A/B B7

A. Sx.

Pno. 1

Cb.

48

A/B B7

A. Sx.

Pno. 1

Cb.

# Ruth Portrait: 4. Church

52

A. Sx.

*p* *sfz* *pp* *sfz* *pp*

Pno. 1

*p* *sfz* *p*

Vln.

*p* *ff* *pp* *sfz* *pp*

Vla.

*p* *pp* *pp*

Cb.

*p* *sfz* *ff* *sfz* *p*

55

A. Sx.

*sfz* *pp* *sfz* *pp* *sfz* *pp*

Pno. 1

*ff*

Vln.

*ff* *pp* *sfz* *pp* *sfz* *pp*

Vla.

*pp* *pp* *pp*

Cb.

*sfz* *sfz* *sfz*

*ff*



# Ruth Portrait: 4. Church

58

A. Sx.

*sfz* *pp* *fff*

Pno. 1

Vln.

*sfz* *pp* *fff* legato, misterioso sul. III

Vla.

*sfz* *pp* *fff* legato, misterioso sul. III

Cb.

*sfz*

62

A. Sx.

62

Pno. 1

Vln.

sul. III sul. II sul. I

Vla.

sul. IV sul. III

Cb.

## Score

## Ruth Portrait 5. Discipline

(click track - 2 bars intro)

Revised 1 May 2008  
Topology-cello version

Robert Davidson

Energetic, marcato  $\text{♩} = 124$ 

The musical score is for "Ruth Portrait 5. Discipline" by Robert Davidson, revised 1 May 2008, in a topology-cello version. It is an energetic, marcato piece in 12/8 time with a tempo of 124 beats per minute. The score is written for a chamber ensemble consisting of Piano, Violin, Viola, Bass, Pno. 2, Vln., Vla., and Cb. The key signature is D major (two sharps). The score is divided into three systems, each containing four staves. The first system (measures 1-4) features a Piano part with a strong, rhythmic accompaniment, Violin and Bass parts with a driving melody, and Viola and Cello parts with a more melodic line. The second system (measures 5-8) continues the rhythmic pattern, with the Piano and Bass parts providing a steady pulse. The third system (measures 9-12) introduces a new melodic line for the Violin and Viola, while the Piano and Bass parts maintain their rhythmic role. The score includes dynamic markings such as *f*, *fp*, *mp*, and *f*, and articulation marks like accents and slurs. The overall mood is energetic and disciplined.

Piano

Violin

Viola

Bass

Pno. 2

Vln.

Vla.

Cb.

Pno. 2

Vln.

Vla.

Cb.

13

Pno. 2

Vln.

Vla.

Cb.

17

A

Pno. 2

21

Pno. 2

25

B

A. Sx.

Pno. 2

Cb.

*mf* *f* *mp* *f*

29

A. Sx.

Pno. 2

Cb.

33 **D**

Pno. 2

*f* aggressive

Cb.

*f* aggressive

37

Pno. 2

Cb.

41 **E**

Pno. 2

(leave notes out 2nd time to make shift)

Vln.

*ff*

Vla.

*ff*

Cb.

45 **F**

Vln.

Vla.

49

Pno. 2 *mf* *dim.*

Vln.

Vla.

53

A. Sx. *fp* *sfz* *fp* *fp*

Pno. 2 *fp* *sfz* *sfz*

Cb. *fp* *sfz* *sfz*

58

A. Sx. *fp* *fp* *fp*

Pno. 2 *sfz* *sfz* *sfz*

Vln. *fp* *fp* *fp*

Vla. *fp* *fp*

Cb. *sfz* *sfz* *sfz*

The musical score is for a piece titled 'Ruth Portrait 5. Discipline'. It features five staves: Pno. 2, Vln., Vla., A. Sx. (Alto Saxophone), and Cb. (Contrabass). The key signature is D major (two sharps). The score is divided into three systems. The first system (measures 49-52) features Pno. 2 with a melody in the right hand and a rhythmic accompaniment in the left hand, marked *mf* and *dim.*. Vln. and Vla. are silent. The second system (measures 53-57) features A. Sx. with a melodic line marked *fp*, *sfz*, *fp*, and *fp*. Pno. 2 and Cb. provide harmonic support with chords and bass lines, marked *fp* and *sfz*. The third system (measures 58-62) features A. Sx. with a melodic line marked *fp*, *fp*, and *fp*. Pno. 2 and Cb. continue their accompaniment, marked *sfz*. Vln. and Vla. also have melodic lines, marked *fp* and *fp*.

63

A. Sx.

*fp*

*fp*

Pno. 2

*sim.*

Vln.

*fp*

Cb.

*ffz* *ffz* *ffz* *ffz*

67

A. Sx.

*fp* *fp*

Pno. 2

Vla.

*fp* *fp*

Cb.

72

G

A. Sx.

*f*

Pno. 2

*f*

Vln.

*f*

Vla.

*f*

Cb.

*f*

76

A. Sx.

Pno. 2

Vln.

Vla.

Cb.

80

A. Sx.

Pno. 2

Vln.

Vla.

Cb.

84

Pno. 2

Vln.

Vla.

*f* *mp* *f*

88

Pno. 2

Vln.

Vla.

92

I

Pno. 2

Vln.

Vla.

*mf*

*mf*

*f*

*mf*

96

Pno. 2

Vln.

Vla.

*ff*

*ff*

*ff*

100

J

Pno. 2

Cb.

*f*

*f*



K

A. Sx. *ff*

Pno. 2 *ff*

Vln. *ff*

Vla. *ff*

Cb. *ff*

A. Sx.

Pno. 2

Vln.

Vla.

Cb.

# Ruth Portrait 6. I waved her goodbye

Score

Topology-cello version

Robert Davidson

(Click track - two bars intro)

♩ = 127

Alto Sax. *p*

Piano *mp*

Violin *p* sostenuto

Viola *p*

Cello *p*

Bass *p* sostenuto

A. Sx. *p* poco marc.

Pno. *p*

Vln. *p*

Vla. *p*

Vc. *p*

Cb. *p*

11

A. Sx.

Pno.

Vln.

Vla.

Vc.

Cb.

L'istesso tempo ♩ = ♩

16

Pno.

Vln.

Vla.

Vc.

Cb.

**Poco piu mosso**  $\text{♩} = 131$ 

cantabile, esp.

24

A. Sx.

Vln.

Vla.

Vc.

Cb.

mp dolce

3

3

p

cantabile, esp.

33

A. Sx.

Pno.

Vln.

Vla.

Vc.

Cb.

pp

p

p

p

cantabile, esp.

45

A. Sx.

Vln.

Vla.

Vc.

Cb.

p

p

p

pp

cantabile, esp.

p

Ruth Portrait 6. I waved her goodbye

[illegible]